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Classikerausgabe des Wiener Conservatoriums.

PIANOFORTE MUSIK.

Redigirt und herausgegeben von den
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	Nr.	Preis		Nr.	Preis
Op. 6. 4 Mazurkas	40.		Op. 39. Scherzo. Cis moll	60.	
„ 7. 5 Mazurkas	40.		„ 40. 2 Polonaisen	50.	
„ 9. 3 Nocturnos	60.		„ 41. 4 Mazurkas	40.	
„ 10. Etuden. Heft 1	1. 60.		„ 42. Walzer. As dur	40.	
„ 10. Etuden. Heft 2	1. 60.		„ 43. Tarantella. As dur	40.	
„ 11. 1. Concert. Emoll	1. 80.		„ 44. Polonaise. Fis moll	60.	
„ 12. Brillante Variationen. B dur	50.		„ 45. Präludium. Cis moll	30.	
„ 13. Phantasie (air polonais). A dur	80.		„ 46. Concert-Allegro. A dur	70.	
„ 14. Gr. Concertrondo. Krakowiak. F dur	90.		„ 47. 3. Ballade. As dur	50.	
„ 15. 3 Nocturnos	50.		„ 48. 2 Nocturnos		
„ 16. Rondo. Es dur	70.		„ 49. Phantasie. F moll	60.	
„ 17. 4 Mazurkas	50.		„ 50. 3 Mazurkas	50.	
„ 18. Gr. Walzer. Es dur	40.		„ 51. Allegro vivace. Ges dur	30.	
„ 19. Bolero. C dur	50.		„ 52. 4. Ballade. F moll	60.	
„ 20. Scherzo. H moll	60.		„ 53. Polonaise. As dur	50.	
„ 21. 2. Concert. F moll	1. 40.		„ 54. Scherzo. Es dur	70.	
„ 22. Polonaise. Es dur	80.		„ 55. 2 Nocturnos		
„ 23. Ballade. G moll	50.		„ 56. 3 Mazurkas	60.	
„ 24. 4 Mazurkas	50.		„ 57. Bercense. Des dur	30.	
„ 25. Etuden. Heft 1	1. —		„ 58. Sonate. H moll	1. 20.	
„ 25. Etuden. Heft 2	1. 10.		„ 59. 3 Mazurkas	50.	
„ 26. 2 Polonaisen	60.		„ 60. Barcarolle. Fis dur	40.	
„ 27. 2 Nocturnos	40.		„ 61. Polonaise. Fantaisie. As dur	60.	
„ 28. 24 Präludien	1. 60.		„ 62. 2 Nocturnos		
„ 29. Impromptu. As dur	30.		„ 63. 3 Mazurkas	30.	
„ 30. 4 Mazurkas	40.		„ 64. No. 1. Walzer. Des dur	30.	
„ 31. Scherzo. B moll	70.		„ 64. „ 2. Walzer. Cis moll	30.	
„ 32. 2 Nocturnos	40.		„ 64. „ 3. Walzer. As dur	30.	
„ 33. 4 Mazurkas	50.		„ 66. Fantaisie-Impromptu. Cis moll	40.	
„ 34. No. 1. Walzer. A dur	40.		„ 67. 4 Mazurkas	40.	
„ „ 2. Walzer. A moll	30.		„ 68. 4 Mazurkas	40.	
„ „ 3. Walzer. F dur	30.		„ 69. 2 Walzer	40.	
„ 35. Sonate. B moll	80.		Mazurka (à Gaillard). A moll	30.	
„ 35. Trauermarsch daraus einzeln	20.		Mazurka. A moll	20.	
„ 36. Impromptu. Fis dur	30.		Polonaise (à Mad. Du-Pont)	30.	
„ 37. 2 Nocturnos	40.		Walzer. Emoll	30.	
„ 38. 2. Ballade. F dur	40.		3 Nouvelles Etudes. F moll, As dur, Des dur	40.	

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

107.25

SCHERZO N°2

von

FRIEDRICH CHOPIN.

Op.31.

Der Gräfin Adele von Fürstenstein gewidmet.

Presto.

sotto voce

ff

pp

ff

p

con anima.

poco ritenuto

Tea



This page contains a handwritten musical score for a piano, consisting of six systems of grand staves (treble and bass clef). The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and features include:

- System 1:** Starts with a *cresc.* marking. The bass line features a continuous eighth-note pattern.
- System 2:** Includes a *f* (forte) marking and a *dolce* (dolce) marking. The bass line continues with the eighth-note pattern.
- System 3:** Continues the musical development with various note values and rests.
- System 4:** Features a *cresc.* marking. The bass line shows a change in rhythm, with some measures containing longer note values.
- System 5:** Includes a *ff* (fortissimo) marking. The bass line features a prominent eighth-note pattern.
- System 6:** Concludes the piece with a final cadence. The bass line features a final eighth-note pattern.

The manuscript is written on aged, slightly torn paper. The notation is clear and legible, with some minor ink bleed-through from the reverse side.

Libl. Jag.

This page contains seven systems of musical notation for a piano piece. The notation is written in a single system of two staves (treble and bass clef) for each system. The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *con anima* and *poco ritenuto*. The notation also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., *). The page is numbered 4 in the top left corner.

System 1: *p* (piano), *ff* (fortissimo), *pp* (pianissimo). Dynamics: *p*, *ff*, *pp*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 2: *ff* (fortissimo), *f* (forte). Dynamics: *ff*, *f*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 3: *pp* (pianissimo), *ff* (fortissimo). Dynamics: *pp*, *ff*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 4: *ff* (fortissimo), *p* (piano), *ff* (fortissimo). Dynamics: *ff*, *p*, *ff*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 5: *ff* (fortissimo), *p* (piano), *ff* (fortissimo). Dynamics: *ff*, *p*, *ff*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 6: *con anima*, *poco ritenuto*. Dynamics: *con anima*, *poco ritenuto*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

System 7: *cresc.* (crescendo). Dynamics: *cresc.*. Fingerings: 1, 2, 3, 4, 5. Articulation: *.

Handwritten musical score on seven systems. The notation is in G major (one sharp) and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: Treble and Bass staves. Treble staff has a triplet of eighth notes. Bass staff has a melodic line with a forte (*f*) dynamic and a *dolce* marking.

System 2: Treble and Bass staves. Treble staff has a triplet of eighth notes. Bass staff has a melodic line.

System 3: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a melodic line.

System 4: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a melodic line.

System 5: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a melodic line.

System 6: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a melodic line.

System 7: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a melodic line.

Dynamic markings include *f* (forte), *dolce* (softly), *cresc.* (crescendo), and *ff* (fortissimo).

Rehearsal marks are indicated by asterisks (*) and the word "Rea" below the staves.

At the bottom right, there are two measures with the number "1" written above the notes.

Handwritten musical score for piano, featuring various dynamics and performance instructions. The score is written on ten staves, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The key signature is D major (two sharps). The tempo/mood is marked *sostenuto* at the beginning. The score includes several dynamic markings: *p* (piano), *pp* (pianissimo), *espressivo*, *legato*, and *leggero*. Performance instructions include *sotto voce*, *delicatissimo*, and *slentando*. The score is marked with measures 31 through 43. There are several handwritten annotations, including a large 'X' over the first staff, and various fingerings and articulations are indicated throughout the piece. The score concludes with a final measure marked 43/.

⁴⁾ Diese Stelle der obigen in cis entsprechend, muss so gespielt werden:

Chopin musste sich zu einer Abweichung verstehen, weil die Claviere, als er dies Scherzo schrieb, nur bis zum hohen g reichten.

The musical score consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *led.*, ** led.*, ** led.*, ** led.*
- System 2:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *led.*, ** led.*, ** led.*, ** led.*, *led.*, ** led.*
- System 3:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *led.*, ** led.*, ** led.*, ** led.*, *ff*, *sf*
- System 4:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *led.*, ** led.*, *sostenuto*, *led.*, *1*, *f*
- System 5:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *p*, *delicatissimo*, *led.*
- System 6:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *pp*, *1*
- System 7:** Treble staff has a first ending bracket. Bass staff has a first ending bracket. Dynamics: *slentando*, *espr.*, *led.*

+) Wie vorher.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a variety of musical elements, including eighth and sixteenth notes, rests, and slurs.

The first system begins with the instruction *legato*. The second system continues the melodic and harmonic development. The third system includes the instruction *poco riten.* (poco ritenuto). The fourth system features a *legato* instruction and a series of rapid sixteenth-note passages in the right hand, with fingerings 1, 5, and 1 indicated. The fifth system continues with similar rapid passages and includes the instruction *cresc. ed animato* (crescendo and animated). The sixth system begins with a fortissimo (*ff*) dynamic and continues with rapid sixteenth-note runs, ending with a first ending bracket labeled '1'.

The page is numbered '8' in the top left corner. At the bottom center, the number 'C. 24959' is printed.

sempre f

Leg.

Leg.

Leg.

Leg.

agitato

sf

cresc.

ff

Leg.

p *ff*

Leo. *Leo.* *Leo.*

cresc.

Leo. *Leo.* *Leo.*

Leo. *Leo.* *Leo.* *Leo.* *Leo.*

sempre con fuoco

Leo. *Leo.* *Leo.* *Leo.* *Leo.*

dim. *calando*

5 3 2 1 3 2 1 5 2 1

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The piece features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *smorzando* (diminuendo), and *sotto voce* (under voice) are used throughout. Performance instructions like "1" and "poco ritenuto" are also present. The notation is written in ink on aged paper, with some corrections and markings visible. The page number "C. 24959" is at the bottom center.

con anima

The musical score consists of seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *con anima* at the top. The first system includes a *cresc.* marking. The second system includes a *dolce* marking. The third system includes a *f* marking. The notation is dense, with many sixteenth and thirty-second notes, and includes repeat signs and crescendo markings.

a tempo

poco ritard.

ff

Leo. * *Leo.* * *Leo.*

cresc.

Leo. * *Leo.* * *Leo.* * *Leo.*

Più mosso.

f

Leo. *

stretto e cresc.

Più mosso.

marcato

martellato

ff

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.*

Verlag von Aug. Cranz in Hamburg.

Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pf.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll.	1.	80.
" 12. Brillante Variationen. Bdur	—	50.
" 13. Phantasie (air polonais). Adur	—	80.
" 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur	—	70.
" 17. 4 Mazurkas	—	50.
" 18. Gr. Walzer. Esdur	—	40.
" 19. Bolero. Cdur	—	50.
" 20. Scherzo. Hmoll	—	60.
" 21. 2. Concert. Fmoll	1.	40.
" 22. Polonaise. Esdur	—	80.
" 23. Ballade. Gmoll	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur	—	40.
" 34. " 2. Walzer. Amoll	—	30.
" 34. " 3. Walzer. Fdur	—	30.
" 35. Sonate. Bmoll	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur	—	40.
" 39. Scherzo. Cismoll	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas	—	40.
" 42. Walzer. Asdur	—	40.
" 43. Tarantella. Asdur	—	40.
" 44. Polonaise. Fismoll	—	60.
" 45. Präludium. Cismoll	—	30.
" 46. Concert-Allegro. Adur	—	70.
" 47. 3. Ballade. Asdur	—	50.
" 48. 2 Nocturnos	—	60.
" 49. Phantasie. Fmoll	—	60.
" 50. 3 Mazurkas	—	50.
" 51. Allegro vivace. Gesdur	—	30.
" 52. 4. Ballade. Fmoll	—	60.
" 53. Polonaise. Asdur	—	50.
" 54. Scherzo. Esdur	—	70.
" 55. 2 Nocturnos	—	60.
" 56. 3 Mazurkas	—	30.
" 57. Berceuse. Desdur	—	30.
" 58. Sonate. Hmoll	1.	20.
" 59. 3 Mazurkas	—	50.
" 60. Barcarolle. Fisdur	—	40.
" 61. Polonaise-Fantaisie. Asdur	—	60.
" 62. 2 Nocturnos	—	30.
" 63. 3 Mazurkas	—	30.
" 64. No. 1. Walzer. Desdur	—	30.
" 64. " 2. Walzer. Cismoll	—	30.
" 64. " 3. Walzer. Asdur	—	30.
" 66. Fantaisie-Impromptu. Cismoll	—	40.
" 67. 4 Mazurkas	—	40.
" 68. 4 Mazurkas	—	40.
" 69. 2 Walzer	—	40.

	M.	Pf.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll	—	60.
" 77. Sonate. L'invocation. Fmoll	1.	10.

J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur	—	—
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J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur	1.	—
" 18. Phantasie. Esdur	1.	10.
" 20. Sonate. Fmoll	—	80.
" 55. La bella capricciosa. Polonaise	—	70.
" 81. Sonate. Fismoll	1.	40.
" 85. Concert. Amoll	—	60.
" 89. Concert. Hmoll	2.	50.
" 106. Sonate. Ddur	1.	20.
" 109. Rondo brillant. Esdur	—	50.
" 120. La Galante. Rondo. Esdur	—	50.

F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Characterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Hmoll	—	—
" 25. 1. Concert. Gmoll	1.	10.
" 28. Phantasie. Fismoll	—	—
" 29. Rondo brillant. Esdur	—	—
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll	—	60.
" 35. " 2. Präludium u. Fuge Ddur	—	30.
" 35. " 3. Präludium u. Fuge Hmoll	—	40.
" 35. " 4. Präludium u. Fuge Asdur	—	40.
" 35. " 5. Präludium u. Fuge Fmoll	—	40.
" 35. " 6. Präludium u. Fuge Bdur	—	40.
" 40. 2. Concert. Dmoll	1.	40.
" 43. Serenade u. Allegro gioioso. Ddur	—	70.
" 54. 17 Variations sérieuses	—	40.
" 82. Variationen. Esdur	—	50.
" 83. Variationen. Bdur	—	50.
Andante cantabile u. Presto agitato. Hmoll	—	60.

Lieder ohne Worte.

No. 1. Andante con moto. Edur	—	30.
" 2. Andante espressivo. Amoll	—	20.
" 3. Molto allegro e vivace. Adur	—	30.
" 4. Moderato. Adur	—	20.
" 5. Poco agitato. Fismoll	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll	—	20.
" 7. Andante espressivo. Esdur	—	20.
" 8. Allegro di molto. Bmoll	—	20.
" 9. Adagio non troppo. Edur	—	20.

Lieder ohne Worte.

No.		M.	Pf.
10.	Agitato e con fuoco. Hmoll	—	30.
11.	Andante gracioso. Ddur	—	20.
12.	Venetianisches Gondellied. Allegretto tranquillo. Fismoll	—	20.
13.	Con moto. Esdur	—	20.
14.	Allegro non troppo. Cmoll	—	20.
15.	Presto e molto vivace. Edur	—	30.
16.	Andante. Adur	—	20.
17.	Agitato. Amoll	—	30.
18.	Duetto. Andante con moto. Asdur	—	30.
19.	Andante con moto. Asdur	—	20.
20.	Allegro non troppo. Esdur	—	30.
21.	Presto agitato. Gmoll	—	30.
22.	Adagio. Fdur	—	20.
23.	Volkslied. Allegro con fuoco. Amoll	—	20.
24.	Molto allegro vivace. Adur	—	30.
25.	Andante espressivo. Gdur	—	20.
26.	Allegro con fuoco. Bdur	—	20.
27.	Andante maestoso. Emoll	—	20.
28.	Allegro con anima. Gdur	—	20.
29.	Venetianisches Gondellied. Andante con moto. Amoll	—	20.
30.	Allegretto grazioso. Adur (Frühlingslied)	—	—
31.	Andante. Esdur	—	—
32.	Allegro leggiere. Fismoll	—	—
33.	Andante tranquillo. Bdur	—	—
34.	Presto. Cdur (Spinnerlied)	—	—
35.	Moderato. Hmoll	—	—
36.	Allegretto non troppo. Edur	—	20.

Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur	1.	10.
" 42. Sonate. Amoll	1.	10.
" 53. Sonate. Ddur	1.	40.
" 78. Phantasie. Gdur	1.	30.
" 90. No. 1. Impromptu. Cmoll	—	40.
" 90. " 2. Impromptu. Esdur	—	40.
" 90. " 3. Impromptu. Gdur	—	40.
" 90. " 4. Impromptu. Asdur	—	40.
" 94. Heft 1. Moments musicaux	—	40.
" 94. Heft 2. Moments musicaux	—	40.
" 122. Sonate. Esdur	1.	—
" 142. Heft 1. Impromptus	—	70.
" 142. Heft 2. Impromptus	—	80.

R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur	—	—
" 19. Blumenstück. Desdur	—	—
" 20. Humoreske. Bdur	—	—
" 23. Nachtstücke	—	—
" 26. Faschingsschwank aus Wien. Bdur	—	—

C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur	—	30.
" 21. Gr. Polonaise. Esdur	—	40.
" 24. Sonate. Cdur	1.	20.
" 32. Concert. Esdur	1.	10.
" 39. Sonate. Asdur	1.	40.
" 62. Rondo brillant	—	—
" 65. Aufforderung zum Tanz	—	—
" 72. Polonaise. Edur	—	—
" 79. Concertstück	—	—



